

∴ MUSEUM NEWS ∴

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FOUNDED BY EDWARD DRUMMOND LIBBEY

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THE TOLEDO FLAGON

XIII CENTURY ARABIC GLASS

Gift of Edward Drummond Libbey

THE TOLEDO FLAGON

A SURVEY of the history of glass making reveals six periods wherein the craft developed the highest standards of artistic excellence. These are the Primitive, from 1500 B. C. in Egypt; the Roman, during the first centuries of our era; the Saracenic, of the late Middle Ages; the Venetian of the Renaissance; the German and Netherlandish of the seventeenth and eighteenth centuries; and the British since the development of lead glass.

The third of these periods, that of the Saracens, yields precedence to no other in the magnificence and decorative quality of its output. The Toledo Museum is fortunate in having in the collection of glass presented to it by Edward Drummond Libbey, a remarkable series of Saracenic glass vases, bottles, goblets, rose water sprinklers, and other vessels. These date from the earliest Arabic times to about 1400 A. D. They show in a most comprehensive way the development of glass making during that period. Most of the forms and styles of decoration believed to be of Saracenic origin are well represented.

The art of glass making under the Saracens reached its culmination in the remarkable enameled glass, generally dated in the twelfth, thirteenth and fourteenth centuries. This type is the most magnificent and decorative that we find in the entire course of the history of glass making. We may well rank it on a par with the stained glass of the European cathedrals, with which it was contemporary.

Enameled decoration was applied to vases, goblets, basins, bottles, and to the great Cairene mosque lamps. No large number of pieces still exist, and most of these are in the Musée Arabe at Cairo. It is unlikely that future excavations will add much to our store, for even should any be unearthed, it is probable that decay would have destroyed their artistic merit.

Technically as well as artistically, this type of glass is most interesting. The large size and perfection of form frequently attained required considerable skill upon the part of the glass blower. At the same time, the application of enamel to the surface of the glass was a new invention, and preceded the use of any similar material for the decoration of porcelain or faience. After the enamel had been applied, a very difficult process of reheating was necessary to weld it to the glass.

Where the enameled glass of the Saracens was made we can not with certainty say. Tradition has it that the art centered at Damascus. We may with all probability accept the tradition as correct. French inventories of the fourteenth century frequently mention the glass of Damascus. Schmoranz, an early writer on the subject, declares that Egyptian glass was hard, while that of Syria was soft and readily fused, thereby making the application of the enamel feasible. Again, the manufacture of enameled glass ceased at the beginning of the fifteenth century, and it was in 1402 that Damascus was devastated by the Tartars and the Turks. The artisans were not slain, as were most of the inhabitants, but were transported to Samarkand, where they continued to work for their new masters. No piece of enameled glass has been found which can be dated subsequent to the destruction of Damascus.

That glass could be made there is evidenced by the sand pits still being worked near the village of Adra, about twenty kilometers east of Damascus, from which a crude kind of glass is now being produced by the natives.

One of the finest examples of the glass of the Saracens has been secured for the Toledo Museum. The Toledo Flagon, as it has been named, is some fourteen inches in diameter. Made of the rich honey-colored glass which characterizes the best Arabic work, it is decorated in gold enamel, with touches of red, green, blue and white.

The principal decorative element is the inscription in Arabic which forms a broad band about the center. Large and small medallions add to the richness of the ornamentation. The inscription may be translated:

"One of what was made by the order of the Moulowi High Residence to the Emir. May prosperity attend our Master, the Sultan."

This does not indicate that the Flagon was made for any particular individual, but rather that the maker, knowing his product could only be purchased by a man of high rank and great wealth, had inscribed it with one of those complimentary phrases which would be sure to please an intending purchaser.

The Flagon was made before 1300 A. D., for by that time it had been purchased by the Count of Valencia, and taken to Spain. It remained in that family until recent years,

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and it is mentioned in early inventories preserved even now in the Institute at Valencia.

Our Founder, Edward Drummond Libbey, by bequest provided for the Toledo Museum a fund, the income from which should be used to further develop the collections of this Museum, which he so greatly enriched during his lifetime. Perhaps to no one of them did he

devote more care and thought than to the magnificent assemblage of glass. The Flagon, the first purchase from the Libbey fund, adds another gem to that group, and is a worthy companion of the Cameo Vase, the ewer with Christian symbols, the black glass with Jewish symbols, the many millefiori bowls, and the other rare pieces which it contains.



HEART SCARAB OF A MNEVIS BULL, TOP
Gift of Henry W. Wilhelm



HEART SCARAB OF A MNEVIS BULL, BASE
Gift of Henry W. Wilhelm

A RARE SCARAB

THE Toledo Museum has recently received a most important addition to its Egyptian collection. This almost unique object is the heart scarab of a Mnevis bull and has been presented to the Museum by Henry W. Wilhelm.

The Egyptian scarabs represent with more or less fidelity the form of a beetle, the under side being usually carved with hieroglyphs or some design which might be and frequently was used as a seal. The base was sometimes inscribed in ink, and occasionally it was covered with gold in which the inscription was chased.

The heart scarab was presumably placed in the tomb as a charm to prevent adverse testimony at the weighing of the heart before Osiris. It is also thought that its virtue may have been to replace or stimulate the functions of the heart of the deceased. It was not, however, placed over the heart in the mummy wrappings, but over the pit of the stomach. Heart scarabs were usually larger than scarab-shaped seals. The illustrations herewith reproduce ours in its exact size.

Our scarab is of very hard stone of greenish cast. The beetle form has been indicated by summary carving. On the under side the



NEAR THE BEACH, SHINNECOCK

WILLIAM M. CHASE

Gift of Arthur J. Secor

inscription, very clearly cut, reads translated, "Thy heart belongs to thee, O Osiris Mnevis."

Egyptian burial customs have always been most interesting and have given us much of our knowledge of the life and history of that people. The dead were provided in their tombs with a wealth of equipment to aid them in the life hereafter.

Our scarab, together with other material found in the tombs of Apis and Mnevis bulls, bears testimony to the similar treatment received in death by sacred animals.

Our Honorary Curator of Egyptology, Mrs. Grant Williams, has given this scarab considerable study. She has found it to be the one described by Daressy in an article on a tomb published in 1919. His report tells of the accidental discovery by a native property owner of a bull sepulchre of the reign of Ramses II. This site was excavated under the supervision of the Department of Antiquities. The burial chamber was constructed of limestone and had been floored and roofed with stone. The walls within were decorated with figures in relief. Most of the tomb furnishings had been removed in antiquity, for the Egyptians themselves did not respect the tombs of their forebears. Among the bits which still remained was this scarab and a few

other unimportant items. There were however, two inscribed stelae on one of which is indicated the date of the erection of the tomb, the 26th year of the reign of Ramses II. In other words, we are enabled to accurately date our scarab in the year 1266 B. C.

This object has recently been published in the *Journal of Egyptian Archaeology* by Spiegelberg who wrote the monograph on our Papyrus Libbey. He speaks of it as unique, though further research by Mrs. Williams would indicate that two other bull's heart scarabs exist. In any event, it is a most unusual thing. It is also most interesting because it indicates that a Mnevis bull needed this talisman to enter the realm of Osiris just as did any human being.

A CHASE LANDSCAPE

WILLIAM MERRITT CHASE did much for the cause of art in America. He was among the foremost of the artists of his time to realize the necessity of sound craftsmanship in painting. He early went to Munich to secure the technical method which seemed so vital to him, and in which the teachers of the Bavarian capital excelled.

Returning to America, his New York studio became an art center. The Art Students League and the Society of American Artists

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A SELECTED GROUP FROM THE SCHOOLS

had recently been established. Chase became a teacher in the one and a prime mover in the other. Painters and laymen alike gathered at his studio, and there was much talk of art and antiquities.

Of pupils Chase had many, and on them all he impressed his own belief in the necessity of a thorough understanding of fundamentals. He felt that first of all a picture should be good technically—that it should have the same mechanical perfection that we have a right to expect in any other of man's constructive efforts. Correct draftsmanship and the ability to lay on paint seemed to him the basis of all further progress in the painter's art. He believed the student must learn the alphabet before he began to spell, and must master his grammar if he would fashion fine phrases. Having something to say was still another matter, but the most inspiring thoughts may forever remain locked in the brain for want of an adequate vehicle for their expression.

For himself he developed an amazing virtuosity with the brush. He was a master of the broad and dashing stroke. Upon the thorough Munich training he superimposed the constant study of the old masters. He found some-

thing to admire in each, and learned much from them all. His frequent visits to Europe gave him many opportunities for study in great museums and galleries, of which he always took full advantage, and it was in this way that he learned his most important lessons. His own artistic achievements are testimony to his debt to the masterpieces of the ages.

His works may be divided into three classes, figure, still-life, and landscape. Perhaps the second interested him most, and in it as a painter he probably reached his greatest excellence. It has even been said that he frequently treated his figures as bits of still life.

Most of his landscapes were painted at Shinnecock, on Long Island, where he conducted a school in the summers. One of these, entitled *Near the Beach, Shinnecock*, has been presented to the Toledo Museum by President Arthur J. Secor. The dunes are painted in low key and neutral color. Beyond is the deep blue of the sea and above the lighter tone of the sky. The foreground is enlivened with the bright color of the figures. The composition is pleasing and reposeful, the technique sure and firm, as befits a master of Chase's strength.

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THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.
Director of The Toledo Museum of Art.

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Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

TWO bequests to the Museum have recently been announced. One comes from Thomas A. DeVilbiss, long a friend and Trustee of this institution. Mr. DeVilbiss was conversant with our aims and our aspirations. He realized full well that if our Museum is to keep pace with the growth of the city and with other museums, civic minded men and women must follow the example of our Founder. He therefore specified that a generous sum should come to us, to be used at the discretion of the Trustees as should seem most fitting.

The other bequest is that of Henry W. Wilhelm. His will, after making several gifts to relatives, provides that the major portion of his residuary estate shall come to the Museum, while the remainder shall go to the Humane Society. Mr. Wilhelm had long been interested in the Museum, in its educational work with the children of Toledo, and in the potentialities of art in the cultural development of the community in which he had prospered. During his life he was the donor of a considerable number of objects now in our Egyptian collection.

Our Founder was greatly encouraged in his efforts on behalf of the Museum by the support which it received from many of the citizens of Toledo. It was his hope that such support would ever continue and increase, to supplement his many benefactions. It is therefore most gratifying that, after the provisions of Mr. Libbey's will have become effective, these two gifts have been made to the Museum.

We are entering upon a re-birth of interest in art. It is not restricted to the few, but extends to the many. It is to the Museum that the majority will repair to satisfy their hunger for beauty, to gain inspiration, understanding, contentment from the master works of the ages. It behooves us therefore to take thought that we may be able to feed the mind and nourish the soul of those who clamor for the sustenance of art.

To that end bequests as well as annual memberships are necessary. Both help to bring the benefits of art within the reach of all. The Museum and the thousands who enjoy its treasures and profit from its instruction are grateful to Mr. DeVilbiss, to Mr. Wilhelm, and to the many members whose annual dues make so large a part of our educational work possible.

THE TOLEDO EXHIBITION

THE Eleventh Annual Exhibition of the Work of Toledo Artists, under the auspices of The Toledo Federation of Art Societies, will be held at the Museum from March 29 to April 28. The exhibition this year will be unusual, in that it will be non-competitive; there will be no jury and the items entered will be hung without selection or rejection; there will be no prizes and no awards. The conditions are only that the work must be original and must have been executed within the past year. Each artist may submit two works in oil, water color, pastel, sculpture, or drawing, five prints and twelve pieces of pottery.

The no jury plan has been adopted this year by the Federation, which consists of representatives of the various art organizations in Toledo, as an experiment, in the hope that it may be the means of providing a wider representation, and discovering artists of talent.

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A REVIEW OF THE PAST YEAR

NINETEEN hundred and twenty-eight has been a year of considerable advancement for The Toledo Museum of Art. The most tangible and definite evidence of interest in any Museum is its attendance and ours for the year past has reached a total of 179,915, comprising 112,414 adults and 67,501 children. The total attendance represents an increase of 21,757 over that for 1927.

These figures are most gratifying, but far more important than imposing numbers is the extent to which those thus represented have been benefited by the influence of art. The measure of such benefit is not easily set down; but with the scientific plan of art education here pursued, and the large and regular attendance at our classes and other activities, which bespeaks a serious-minded purpose on the part of our visitors, we may be assured that a maximum benefit is being received by all.

Most of the increased attendance we must attribute to the improvements which we have made in the character and quality of our temporary exhibitions. For a number of years in the past, due to lack of funds, lack of space and lack of time on the part of our staff, our exhibitions have been small and comparatively unimportant.

At the beginning of the year just closed, we appropriated an increased fund for such exhibitions, put them in charge of our Assistant Director, Mrs. George W. Stevens, and resolved to keep them of high quality and wide interest although we were still restricted by the limitations of space to small showings. Under these conditions we have had, during the year, six exhibitions of major importance, including Gothic Tapestries, Modern Spanish Paintings owned by American Museums, the Sixteenth Annual Exhibition of Selected Paintings by American Artists, the International Water Color Exhibition, the Exhibition of Oriental Art, arranged by Mr. MacLean, and that of Ancient American Art. These have all met with wide interest on the part of the public, that of Tapestries attracting the greatest attendance that has ever been accorded to any single exhibition held for only one month. We now have planned and are planning equally important, and we hope equally popular, showings for the year upon which we have now entered.

Our exhibitions are arranged as an integral part of our educational scheme, and are coordinated with the classes in our school, in art history and art appreciation, and are even correlated to a certain extent with our work in music. In addition, frequent talks in the galleries have been given on each important showing.

Another of the accomplishments of the year has been the acquisition of eight parcels of property contiguous to the original site of the Museum. These purchases give us a tract of approximately ten acres of land at what is almost the geographical center of the city. We believe this to be one of the largest tracts of land owned and occupied by a museum anywhere in America.

Another accomplishment of the year has been the securing of the approval of the City Council of a logical plan for the extension of Jefferson Avenue to Monroe Street, and the declaration by Council of its intention to create a small park across the street from the Museum. This, of course, we may not yet record as more than a step to the desired end, for it is still necessary for the city, by act of Council, to authorize and issue the bonds for this purpose, to acquire by condemnation or otherwise the necessary property and to actually complete a street extension and create the park. To the completion of this project, we must during the next few months devote our constant attention, so that it may not languish through lack of interest on our part.

With our property situation well in hand, the most important problem which confronts us is the erection of the two additions to our building, made possible by the bequest of our Founder. Having acquired sufficient property for the actual construction of these buildings, the plans for them should go forward with all speed so that bids may be taken at the earliest possible moment and the actual work of construction begun as soon as we can, under the terms of purchase, remove the dwellings which must come down.

The preliminary plans have already been approved by the Board of Trustees and the Building Committee has been appointed. With the solution of a few problems the architects can start the working drawings and specifications. Careful consideration of the language

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of Mr. Libbey's will, together with study of the policies which guided the Museum during his life time, should render the task comparatively simple.

In providing the funds for the Music Hall, Mr. Libbey said in his will:

"I am deeply interested in and approve the educational work now being done by said The Toledo Museum of Art, and that said work may be continued and so extended as that additional opportunities may be given for the culture and enjoyment to be derived from lectures and musical entertainments, and to provide a suitable building in which the same may be given, I hereby direct said "Trustees" and their respective successors, upon the death of my said wife, or if she does not survive me, to pay unto said The Toledo Museum of Art, its successor and successors, of said Principal sum by this item bequeathed, the sum of One Million Dollars (\$1,000,000), to be used and applied by said The Toledo Museum of Art, its successor and successors, in acquiring additional real estate contiguous to the real estate now owned by said corporation, if necessary, and in constructing and equipping a building of an architectural design similar to its present building, consisting of an auditorium properly equipped for the giving of lectures, operas, concerts and musical entertainments and for assemblies of a civic and educational character and purpose (but not of a sectarian or political character or purpose), and of such other rooms and facilities for use in connection therewith, and for giving instruction in music (to be conducted as a separate department of said The Toledo Museum of Art), as said The Toledo Museum of Art, its successor or successors, may determine."

Mr. Libbey further provides that

"every such building so constructed shall be forever known as and plainly marked The Florence Scott Libbey Memorial."

Another item of the will makes similar provisions for the construction of The Edward Drummond Libbey Memorial, in which to conduct our school, and adds

"such instruction creates and stimulates an interest in and inculcates an appreciation of those finer things in life which largely contribute to happiness and the work in which

said The Toledo Museum of Art has been engaged in that behalf is highly gratifying to me. That this work may be continued and extended, and additional facilities therefor be provided are the purposes and intent of this bequest."

Reading these lines, we find first of all that Mr. Libbey expresses his interest and confidence in the type of educational work being done by the Museum. This is but natural as that work and the policies which govern it had been developed by Mr. Libbey and Mr. Stevens from the time that in his first public utterance on the policy of this Museum, our Founder said, "it is my opinion that the object of our institution (the education in and cultivation of art) can find no better field than in our public schools."

With this policy of education so clearly visioned as early as 1902, we have developed an instructional system which has led the way throughout the land. We have devoted the major portion of our instructional effort to the school children of Toledo. While so doing, we have not neglected the adult, but have provided him with all those facilities for which the demand justified the cost. The wisdom of Mr. Libbey's policy is apparent on every hand and especially in the fact that the youngsters of twenty years ago are now our most consistent adult visitors.

Having seen the results of the Museum's educational policy and having confidence in those results, Mr. Libbey has very generously provided for the expansion of the facilities necessary for their continuance and extension. He has provided for an addition to our building which will house more adequately our growing school of design. He has provided for another addition which, together with such other rooms and facilities as the Museum may determine, shall include an auditorium. He has specified that that auditorium shall be suitable for the giving of lectures, operas, concerts and musical entertainment and for assemblies of a civic and educational purpose. He has prohibited its use for assemblies of a sectarian or political character.

He has provided that reasonable fees may be charged if necessary, but has expressed the hope that the Museum's activities in the future as at present may be free to all. Mr. Libbey has, it would seem, given to the Museum dis-

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cretion within broad limits in the construction and conduct of these two buildings, relying upon the Board of Trustees to follow the policies which he had established.

The construction of an auditorium may seem to involve many problems. These, however, should all be readily solved through the application of the specific language of Mr. Libbey's will. We must erect a hall which will be suitable for lectures and concerts of all kinds. These are to be its primary functions and to its perfection for them thought of all other possible uses should be subordinated. At the same time it should be kept as flexible as possible so that no desirable activity must needs be eliminated because of physical limitations.

The first requisite of a music hall is perfect acoustics both on the stage and in the hall, the second requisite is perfect lighting and the third, perfect ventilation. Acoustics are governed chiefly by proportion and interior finish. Lighting can be aided by structural design and ventilation is now a matter of almost scientific precision.

In designing a hall in the form of a Greek Theatre which shall be perfect for concerts and for lectures, and by giving attention to these three requisites, we will undoubtedly produce a hall which will be adequate for any activity which the Board of Trustees may decide is worthy of a place in that hall.

We must also consider a third item in Mr. Libbey's will, that in which he leaves the residue of his estate to be held as a permanent endowment and the income thereof applied "not more than fifty per centum thereof in the payment of the cost and expense of maintaining its buildings and all the remainder thereof in the purchase of paintings and other pictures and works of art for the purpose of public exhibition." This item further provides that the works of art so acquired shall be installed in suitable galleries and each of these galleries shall be known as the Edward Drummond Libbey Gallery.

We are thus assured that our art collections will grow as is necessary for any institution which claims the name Museum. While we are enabled under Mr. Libbey's bequest to devote one-half of the income to the maintenance and operation of the Museum, we could, were its maintenance to be provided for from some other source, spend the entire residuary income upon works of art.

The plan for the formation of the Toledo Museum's collections is in its broad aspects quite simple. It is hoped to be able to show the evolution of art from prehistoric days down to and including our own times. With this end in view, provision must be made for the expansion of our gallery space which is already crowded to overflowing,—crowded far more than is any other department of the Museum and utilized by the public to a greater extent than any other facility.

The arrangement of the Museum's collections should follow a comprehensive and chronological plan. We should begin in the space which has now been allowed at the rear of the new auditorium with prehistoric art and go through the Egyptian, Assyrian and Classical periods, the Oriental field, and come then to the Medieval, its location already established by the Gothic Hall, and proceed thence to the Renaissance and the Modern periods keeping the forepart of our present building for contemporary works and exhibitions of current interest.

With such an arrangement connecting by easy access with the Music Hall on the one hand and the School of Design on the other, we will have a museum plant unsurpassed the world over. Bringing all of these activities under one roof and under one unified museum policy, we are enabled to achieve economy of operation and maximum efficiency.

We may thus keep our Music Hall, our galleries, our school and our other facilities a part of the comprehensive museum scheme which makes for the cultural development of our city. Our principal access to all sections of the Museum can be kept at our present main entrance and give to all visitors whether they come to a class, a lecture or a concert the cultural benefit of passing through rooms adorned with the great masterpieces of the world's art.

It is no new theory that the human brain develops appreciation from association and that every contact with beauty—even a fleeting one—makes its indelible impress upon our minds. We must hold ever before us the ideal of a Museum of Art and remember that a museum must set the highest standards for all of the activities which take place within its walls.

Our usual educational work has been carried on during 1928 with encouraging results. At

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SATURDAY CLASS IN THE MUSEUM SCHOOL OF DESIGN

the request of a large number of our visitors, the lectures given by members of our staff have been changed from Friday evenings to Sunday afternoons beginning last October. The work of our class in Art Appreciation held on Monday afternoons at four o'clock has been based upon paintings in the permanent collections and the temporary exhibitions and has shown a remarkably good attendance, particularly during the exhibitions of Gothic Tapestries and Spanish Paintings. The Art History class which is held on Friday evenings at seven o'clock is arranged to give to those who attend for four consecutive years a survey of all the periods of art. During the season of 1926-27 Ancient Art was discussed, 1927-28, Medieval Art, and the course for the current season covers the Italian Renaissance. Students who so desire are granted college credits which are accepted by all colleges and universities throughout the country for this and many other museum classes.

In the fall of 1928, we inaugurated a course on the Art of Japan. It draws its attendance chiefly from members of the Association of University Women, but like all Museum activities, is open to every one. This new class has met with a satisfying response.

Numerous gallery talks have been given throughout the year. Many of these have been arranged at the special request of clubs and other adult groups. Thirty-one of the public and parochial schools have taken ad-

vantage of the Museum's offer of special talks on the collections, most of them coming not once but frequently during the school season, and aggregating a total of 8466 visits to the Museum.

Members of the staff have given a considerable number of talks to various clubs and organizations throughout the city. With the generous cooperation of the musicians of Toledo, our Sunday concerts have been carried on as heretofore.

The Music Appreciation classes for children and for adults which were resumed in the fall of 1927, after a considerable lapse due to the construction of the building addition, have proven most popular. Especially has the attendance at the children's class exceeded our expectations.

All of our educational activities for children have shown a pronounced increase in interest. On Saturday mornings our class for selected pupils from the public and parochial schools has brought regularly a group of serious-minded youngsters who report the following week to their classes on the results of their study at the Museum.

The Art Talks for children have made the most outstanding growth of the year, being given now twice on each Saturday and Sunday and having amassed during 1928 a total attendance of 13,591 children and 988 adults. The educational motion picture program, which is planned as a dramatic background

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to the art talks, showing the life of the period whose art is under discussion, has been attended by over 25,000 children and over 2,000 adults.

At the close of the season last spring the children from all our educational activities combined to present a pageant, written from the class room discussions and including for the most part the actual words of the students, dramatizing the results of their studies. This gave to the children an increased interest in their work, and to the adults who saw the production, a very vivid conception of the solid foundation for the appreciation of art and music which the students at the Museum receive.

Our Museum School opened the season in October with an enrollment of 1266, an increase of 128 over the previous season. During the year 1928, the total attendance at its classes reached 19,675. We are now giving to children a graded course in color, design and drawing, covering three years' work. We are giving to adults, courses in elementary and advanced color and design, classes in figure drawing, painting and illustration, fashion drawing, poster design, lettering, composition of the printed page, design for home crafts, home furnishing, and clothing appreciation. These classes provide sound instruction in the fundamental principles of art; they offer advanced training for commercial art, in which field some of our former students are now employed, and they give instruction to the housewife and the homemaker in the artistic and economic furnishing and decoration of the home.

The commercial courses which we inaugurated last year, drawing their attendance from the employees of Lamson Brothers and the Lasalle & Koch Company have been conducted with results satisfactory to the two stores and highly gratifying to the Museum. We are particularly pleased with the success of these classes which are planned to give to buyers and salespeople the definite instruction in the principles of art which they need in their work. So far as we can ascertain, but one other museum which has inaugurated similar courses has been able to carry them on to the satisfaction of the business houses concerned. The reason in every instance is that the attempt has been made to give cultural courses to improve the minds of the employees. While such cultural courses are no doubt highly desirable, they are not sufficiently

specific to enable the student to apply the principles of art to his own work. Our instruction makes the definite application of the laws of art to the color harmony and line of a costume as well as that of a painting and is therefore a definite, valuable and important aid to the student.

Along similar lines, we have conducted during the past year special industrial courses. The first of these is a course in the design and proportion of bottles given to the designers of the Owens Bottle Company. The principles of design are of universal application, but in this special short course, the principles were taught and their applications made to bottles in every instance. We are informed that immediately after the first lesson, the draftsmen began to design a considerable number of their orders on the principles which they had learned in this class and we have further been told that some of the bottles so designed have proven most popular from a sales standpoint. We later gave a similar class to the employees of the Libbey Glass Company and there is now one being given for printers.

It would seem that should these courses continue to meet with the success which they have had in the past, they might be the beginning of one of the most important and far-reaching developments which has ever been undertaken in art instruction. Bottles turned out by the million on machines have a more far-reaching influence either for good or bad than the individual piece of pottery made by the old time craftsman. Tumblers made for sale at low prices enter far more homes than the expensive and beautifully designed glass of Europe. Buyers and salespeople in their selections of merchandise and in their recommendations to their customers have an influence on public taste which is immeasurable.

The employees of a third and fourth Toledo store will begin to share the benefits of our instruction in the coming year and we hope that we will soon be ready and able to offer similar instruction to any Toledo business or industry which may apply for it. We have just been informed that one of the large stores in Detroit will soon send their representatives here to study our methods of instruction with a view to applying them to their own problems.

Our list of acquisitions for the year is quite brief. What it lacks in quantity is far more than made up by the quality of each object. Our Art Committee has held to a very high standard for the admission of works of art to

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this Museum, not only by purchase but as gifts. It has therefore rejected much that has been offered, feeling that those offerings could at best find only a temporary lodging in our Museum. It is the hope of the Art Committee that our collections may grow slowly and that each work admitted may be of a standard to be forever treasured in our institution.

The Edward Drummond Libbey fund has made it possible to acquire some exceedingly important works of art. From that source we have secured the splendid pastel by Degas, which is a fitting companion for that other great impressionist picture, the last work our Founder gave us, the portrait of Antonin Proust by Manet. From that fund have also come the two Gothic statues and the tapestry. The tapestry is our first, and was a much needed addition to our Gothic Hall. It represents that period in the history of textiles which is in many respects its most fruitful, and it should be the beginning of a series of tapestries which will show the beauty and glory of the weaver's art.

Of the two Gothic statues, one is a standing Christ and the other a Christ on the Cross. The latter, a Spanish work of the fourteenth century, is executed in the best tradition of the period and is a rare and unusual work. The former, which we consider the most important accession of the year, is one of the finest Gothic statues which has ever come to America. It is a French work of the thirteenth century and was probably done by a sculptor of the school of Amiens. It is a treasure of which any museum would be proud, and will stand always among the great pieces of Gothic sculpture.

We have received as the gift of President Arthur J. Secor four splendid paintings, one each by Ferdinand Bol, Jean-Baptiste Greuze, Fernand Lungren, and George Romney; as the gift of Mrs. Edward Drummond Libbey, a Chinese vase of the Sung period; as the gift of Miss Anna Roth, a Pompeiian oinochoe of the second or first century B. C.; as the gift of S. H. Mori, a Japanese print by Moronobu; as the gift of Mrs. C. J. Zamites, a Japanese silver-bronze mirror; as the bequest of Noah H. Swayne, a considerable number of objects of Oriental art, especially important being a group of some twenty-three netsuke; as the gift of The Child Conservation League, a seventeenth century Persian textile, and another textile of the same period from the Music and Art Department of the Woman's Educational Club; from Mrs. Charles Gardner

have come two Tibetan objects, and from T. Takamizawa, an original sketch for a wood-block print by Toyokuni. Four wood-block prints by Herbert Pullinger have been received as the gift of the artist; and the Gosselin copies of Meryon's Paris Set of etchings as the gift of H. M. Dunbar.

Some antiquities from Mesopotamia have also come to us as the result of the first season's excavations on the site of ancient Opis. So promising were the results of this work that friends of the Museum have contributed to a fund to carry on the work on an extensive scale this year, and reports from the field indicate that we may expect far more interesting finds than heretofore. The contributions to the excavation fund are most encouraging, for they indicate that the spirit of helpfulness is still alive.

Most heartening also is the gift of Thomas A. DeVilbiss, whose absence from our Board will long be felt. Coming to us as it does in ten years, the fund from his bequest will be most acceptable and useful, and will find us as grateful then as we are now. Our good friend has shown his realization that though this institution has been generously endowed, it will continue to need, if its growth is not to be impeded, the financial aid of many Toledo citizens.

One condition which has prevailed in this institution has been remarked with approbation by many of our visitors, both from Toledo and elsewhere. We, who are directly charged with the operation of the Museum, have found great comfort and encouragement in the frequency and enthusiasm of this comment. We are sure that you, likewise, will be pleased by it. It is that though we have lost our Founder, Edward Drummond Libbey and our first Director, George W. Stevens, the spirit with which they animated this Museum has continued to live after them. The policies which they developed and in which they firmly believed have been carried on without change. Many of those who are interested not only in similar institutions but in business organizations have expressed the hope that the structures which they are building will continue their even tenor as has ours. To the continuance, therefore, of the policies of our Founder, and our first Director, we again pledge our allegiance, with the firm assurance that those policies will ever guide the way to the heights which they had envisioned for this institution.